CATALOGUE

OF

Choice Engravings & Drawings

(FRAMED AND IN THE PORTFOLIO),

THE PROPERTY OF THE LATE

EDWARD BARRETT, ESQ.

of Morland House, Beckenham

(SOLD BY ORDER OF THE EXECUTORS),

COMPRISING

FINE MEZZOTINTS AFTER REMBRANDT AND G. MORLAND,
ALSO BY D. LUCAS, AFTER CONSTABLE,

AND

PLATES FROM J. M. W. TURNER'S "LIBER STUDIORUM."

ALSO OTHER PROPERTIES,

COMPRISING

FRENCH ENGRAVINGS OF THE EIGHTEENTH CENTURY;
MEZZOTINTS BY J. WARD, AFTER W. WARD;
EARLY PRINTS OF THE ITALIAN AND GERMAN SCHOOLS;

AND

NAVAL AND MILITARY ACTIONS AND PORTRAITS.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On MONDAY, 22nd of NOVEMBER, 1920, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH STREET, SOHO SQUARE, W. 1.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
34 & 35, *New Bond Street, London, W.* (1)

Telegraphic Address: "*Abinitio, Phone, London.*"
Telephone: (2 *lines*) *Mayfair* 1784, 1785.

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CATALOGUE

OF

CHOICE

ENGRAVINGS & DRAWINGS.

FIRST DAY'S SALE.

The Property of the late Edward Barrett, Esq.

of Morland House, Beckenham.

In the Portfolio.

LOT

1 The Crucifixion, *Baxter oil colour print*; Sporting Subjects, by A. Cooper; Woodcuts, by Bewick; Book Illustrations, etc. *a parcel*

2 Views of Brighton, by E. W. Cooke and others; Views of Dover, Folkestone, Dawlish, and other seaside towns, by G. and W. B. Cooke, after De Wint, Clennell, and other artists; Certificate for Guy's Hospital, etc., *mostly proofs* 82

3 Views of Paris and other parts of France, Italy, etc., by W. B. and G. Cooke, after P. De Wint, and other artists, *proofs* 51

4 Views on the Thames, by G. and W. B. Cooke and J. G. Allen, after P. De Wint, Reinagle, and others, *proofs* 25

5 Plates of Shipping and Craft, by and after E. W. Cooke, *with title and a proof of the title, and original cover* 52

6 Views of the Old and New London Bridges, by E. W. Cooke; The Mothers, by C. Lewis, after Sir E. Landseer; Scraps of Nature, by R. Brandard; Deliciae Sylvarum, by J. G. Strutt; Etchings, by H. B. Kerr, etc. *a parcel*

7 Beauties of Claude Lorraine, a set of twenty-four mezzotints, by T. Lupton, G. H. Every, J. Bromley, H. Dawe, G. H. Phillips, T. Hodgetts, and W. Say, with portrait of the painter, by W. Ward, *in original wrapper* 1 *vol.*

8 A Collection of one hundred and nineteen Plates from the Liber Veritatis of Claude Lorraine, engraved by R. Earlom; Mezzotints and Etchings, and Portrait of R. Earlom, by T. Lupton, after G. Stuart; *some proofs before letters and other early states, and three in frames* 122

9 The Dead Soldier, by J. Heath, after J. Wright; The Smoker, by Claessens, after Ostade, *proof*; Biblical Subjects, by and after J. Martin, *mezzotints*; and others, by R. Morghen, etc.

10 Liber Naturae, by S. W. Reynolds, after T. Girtin, *thirteen mezzotints and frontispiece, in cover* 1 *vol.*

11 Gems of Art: The set of thirty mezzotints, by W. Ward, S. W. Reynolds, C. Turner, T. Lupton, and J. Bromley, in six parts, *original wrappers* 6 *parts*

12 Gems of Art: Rembrandt's Mill, by C. Turner; Angels, by W. Ward; The Gipsy Fortune Teller, by W. Ward; and six others, *all in proof state* 9

13 Gems of Art: Chelsea Reach, by T. Lupton, after T. Girtin; Evening, by S. W. Reynolds, after R. Wilson; The Cottage, by S. W. Reynolds, after Gainsborough; and ten others, *all proofs before letters* 13

14 F. C. Lewis. Picturesque Scenery on the River Dart, thirty-five plates and three vignettes, *in original binding* 1 *vol.*

15 F. C. Lewis. Scenery on the River Exe, in thirty plates, *in original binding*; On the River Dart, *mezzotint*; Sleeping Lion and Lioness; and five others, by T. Lupton 8

16 PICTURESQUE VIEWS OF PARIS: The set of twenty plates drawn and etched by T. Girtin, aquatinted by F. C. Lewis, J. B. Harraden, J. C. Stadler, and W. Pickett; *in original binding* 1 *vol.*

17 Panorama of the Thames from London to Richmond, *published by S. Leigh*, with aquatint view of London, by Clark, *in original covers* 1

18 Bluecoat School, Chelsea Hospital, Pantheon, Heralds' College, Covent Garden Theatre, and other London buildings, by Stadler, Bluck, Hill, and Sutherland, after Rowlandson and Pugin, *aquatints in colours* 41

19 Chain Pier, Brighton, by and after J. Bruce; Near Regent's Square, Brighton, by W. Daniell, and Ryde, by W. Daniell, *in colours*; and Brighthelmstone, by F. Jukes, *aquatints* 4

20 A Train of Waggons with goods and a Train of Carriages with cattle, Liverpool and Manchester Railway, by S. G. Hughes, after J. Shaw, *aquatint in colours* 1

21 Views on the Liverpool and Manchester Railway, by H. Pyall, after T. T. Bury, the set of seven, *aquatints in colours, in original wrapper* 7

22 Admission Tickets to Exhibitions of Engravings and Pictures, etc., engraved by Sir F. Short, H. Herkomer, D. Law, P. Jacomb Hood, and others 22

23 Illustrations to Bunyan's Pilgrim's Progress, by J. Strutt, after T. Stothard, *proofs in brown* 16

F. BARTOLOZZI.

24 Sleeping Child, after Guercino; Small Fancy Subjects, Book Illustrations, etc., *mostly proofs* 12

25 Concert, Masquerade and Ball Tickets 12

26 Tickets for the Mansion House Ball; Handel Festival, etc. 9

27 George, Prince of Wales, after P. Violet; W. Pitt, after J. S. Copley; and three other portraits 5

28 Countess Spencer, after W. Hamilton, *proof* 1

29 The Diploma appointing James Wyatt a Royal Academician 1

30 Lord Mansfield, after Sir J. Reynolds, *proof before the title* 1

31 Carolus Linnaeus, after Hollmann, *printed in colours* 1

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32 Love, by T. Ryder, after R. Cosway, *proof before letters, in brown* 1

33 The Muses crowning the bust of Pope, by P. W. Tomkins, after A. Kauffman, *in red*; Harmony, *circular stipple engraving*; and another, after G. Morland 3

34 Design for a Fan, *stipple engraving, in red* 1

35 The Exhibition of the Royal Academy, 1787, by P. A. Martini, after H. Ramberg 1

36 Saturday Morning, or The Cottager's Merchandize, by T. Burke, after W. R. Bigg 1

37 La Jeune Sultane, by Chevillet, after Le Gendre; and Retour de Campagne, by N. Cochin, after A. Watteau 2

38 LE JEU DE L'OYE, by P. L. Surugue, after Chardin 1

39 J. G. Wille. La Ménagère Hollandaise, after G. Dow; Le Petit Physicien, after Netscher; and Musiciens Ambulans, after Dietricy 3

40 J. G. Wille. La Devideuse, after G. Dow; Tricoteuse Hollandaise, after Mieris; and Sœur de la bonne femme de Normandie, after P. A. Wille 3

41 J. G. Wille. Instruction Paternelle, after G. Terburg 1

42 R. Strange. Le Retour du Marché, after Wouvermans; Danae, after Titian; Abraham and Hagar, *proof before letters*; and Cupid Sleeping, after G. Reni 4

43 Autumn, after H. Meyer, *open-letter proof*, and Morning, after Both, both by W. Byrne and J. Schuman; The Waterfall, by S. Middiman, after Zuccarelli, *open-letter proof*; and An Italian Port, by Lerpinière, after Vernet, *proof* 4

44 Vessels Unloading, and the companion engraving, by J. Mason, after Claude Lorraine, a pair, *proofs* 2

45 A Classical Subject, *proof*, and Shepherd and Shepherdess, both after Claude Lorraine; Views in Craven, Yorkshire, and Village near Antwerp, after Hobbema; all by F. Vivares 5

W. WOOLLETT.

46 Rubens, after Vandyck, *open-letter proof*; View of the Garden of Carlton House; View of London from Wandsworth Hill, by E. and W. Ellis, after C. Tomkins; and South East View of Bath, by Byrne and Schuman, after T. Hearne 4

47 The Maid of the Mill, after Richards; Celadon and Amelia, after Wilson; Dido and Aeneas, after T. Jones; three others; and four Newspapers with references to Woollett's prints 10

48 The Temple of Apollo, after Claude Lorraine; Phaeton, and Cicero at his Villa, after R. Wilson 3

49 The Apple Gatherers, and The Rural Cott, after G. Smith 2

Daniell 50 Apollo, and The Seasons, after R. Wilson; The Goatherd, and Jacob and Laban, after Claude Lorraine; *all in proof state* 3 — 7 5

do 51 Macbeth, after F. Zuccarelli, *open-letter proof* 1 — 2 .

Reader 52 The Spanish Pointer, and Shooting, Plate 1, after G. Stubbs 2 — 3 3

Daniell 53 The Haymakers, after G. Smith, *proof*; and The Happy Village, after Jones, *proof* 2 — 4 15

Reader 54 The Battle at La Hogue, after B. West 1 — 1 10

do 55 The Death of General Wolfe, after B. West, *open-letter proof* 1 — 2 18

Daniell 56 The Errand Boy, and The Cut Finger, by A. Raimbach, *open-letter proofs*; The Rabbit on the Wall, by J. Burnet, *open-letter proof*; and The Rent Day, by A. Raimbach, all after Sir D. Wilkie 4 — 3 10

do 57 Thomas, Earl of Arundel, by J. Houbraken, *proof* 1 — 10

Davis 58 Earl of Chatham, and Sir Joshua Reynolds, by J. K. Sherwin, *proofs* 2 — 1 2

Heatyard 59 Charles I, by R. Strange, after Vandyck 1 — 2 2

Hall 60 J. F. De Troy, by N. De Launay, after Aved; Arthur Goodwin, by P. Gunst, after Vandyck; and four other Portraits 6 — 10

Reader 61 Cardinal Dubois, by P. Drevet, and Charles, Archbishop of Cambray, by G. F. Schmidt, both after H. Rigaud 2 — 5 .

Hall 62 Cardinal Bossuet, by P. Drevet, after H. Rigaud 1 — 7 10

Reader 63 Pierre Jeannin, by R. Nanteuil (*Dumesnil*, 112), *only state* 1 — 2 10

MEZZOTINTS.

Arthurton 64 Studies from Nature, by and after J. Ward, *open-letter proof* 1 — 16

Reader 65 Racehorse Mambrino, by C. H. Hodges, after G. Stubbs, *open-letter proof* 1 — 1 .

do 66 Man leaning on a Book, Man holding Eye-glasses, Man wearing a Turban, and An Old Woman leaning on a Stick; all by T. Frye 4 — 7 5

do 67 A School, by V. Green, after J. Opie 1 — 1 1

Ellis & O 68 Inside of the Pantheon, by R. Earlom, after Brandouin, *proof* 1 — 8 .

Reader 69 The Royal Academy, by R. Earlom, after J. Zoffany, *proof*, with key plate, *tracing* 2 — 1 .

70 A Blacksmith's Shop, by R. Earlom, after J. Wright 1

71 An Iron Forge, by R. Earlom, after J. Wright 1

72 REMBRANDT'S MILL, by S. W. Reynolds, after Rembrandt, *proof* 1

73 MAN SHARPENING HIS PEN, by R. Houston, after Rembrandt, *proof before letters* 1

74 THE EFFECTS OF YOUTHFUL EXTRAVAGANCE AND IDLENESS, by W. Ward, after G. Morland, *proof* 1

75 SMUGGLERS, by J. Ward, after G. Morland 1

76 Portrait of a Man, after Vandyck, and Claude Lorraine, by J. Boydell, *proofs before letters*; Portrait of a Girl, by S. Cousins, *proof before letters, signed*; and Earl of Beaconsfield, by G. Zobel, after F. Grant 4

77 Thomas Percy, by W. Dickinson, after Sir J. Reynolds (*Chaloner Smith*, 60), *proof before letters, unrecorded state* 1

78 David Garrick, by J. Dixon, after J. Zoffany (*C. S.* 18), *first state* 1

79 ADMIRAL BARRINGTON, by R. Earlom, after Sir J. Reynolds (*C. S.* 6), *first state, fine* 1

80 David Garrick between Comedy and Tragedy, by E. Fisher, after Sir J. Reynolds (*C. S.* 20), *second state* 1

81 William Burton, by V. Green, after H. D. Hamilton (*C. S.* 16), *first state*; and William Romaine, by R. Houston, after F. Cotes (*C. S.* 105), *first state* 2

82 EARL OF SANDWICH, by V. Green, after J. Zoffany (*C. S.* 117), *first state, very fine* 1

83 Lady with embroidered Sleeve (Mrs. Gumledon), by J. McArdell, after A. Ramsay (*C. S.* 198) 1

84 Sir Joshua Reynolds as a youth, shading his eyes with his left hand, by S. W. Reynolds, after Sir J. Reynolds, *proof before title* 1

85 Catherine Lady Copley, by J. Smith, after Kneller (*C. S.* 55), *first state*, and Countess of Salisbury, by J. Smith, after Kneller (*C. S.* 221), *second state* 2

86 W. Wycherley, by J. Smith, after Lely (*C. S.* 284), *second state* 1

OLD MASTER ENGRAVINGS.

87 N. Berghem. The Woman's Book (*Bartsch*, 29-34), *nos.* 29, 30, 31 *and* 32 *in two states*; The Man's Book (*B.* 35-40), *all in two states*; The Woman's Book (*B.* 41-48); and The Man's Book (*B.* 49-56) 39

88 N. Berghem. The Flute Player (*B.* 6), *two impressions*; The Watering Place (*B.* 1); The Shepherd seated on a Fountain (*B.* 8); Heads of Goats (*B.* 17 *and* 18); and seven others 13

89 J. Callot. Les Misères et les Malheurs de la Guerre, *the set of eighteen plates*

90 A. Canaletto. The Title-Page; The Arch with the Lamp; The Terrace, and The Ruins beside the Pyramid 4

91 Claude Lorraine. La Danse au bord de l'eau (*Dumesnil* 6); Le Bouvier (*D.* 8); Scène de Brigands (*D.* 12), *with the name of the artist, but without the number*; and Le Port de Mer à la grosse tour (*D.* 13) 4

92 Karel du Jardin. Frontispiece, and Animal Subjects 27

93 Albert Flamen. Livre d'Oiseaux (*B.* 81-92), *the set of twelve* 12

94 The Head of Christ, by C. Mellan; Le Siège d'Arras, by S. Della Bella; and others by C. Maratti, Callot and P. Maes

95 A. Van Ostade. Les Deux Commères; Le Marchand de Lunettes; Le Joueur de Violon Bossu; and other subjects 18

96 A. Van Ostade. La Fileuse; La Fête sous la Treille; La Danse au Cabaret; Le Goûté and Les Harangueurs 5

REMBRANDT VAN RHYN.

97 Bust of an Old Man with flowing beard (*Hind*, 26); and The Crucifixion (*H.* 123) 2

98 Rembrandt's Mother (*H.* 52), *third state* 1

99 Three Heads of Women (*H.* 153), *second state* 1

100 View of Amsterdam (*H.* 176), *second state* 1

101 Study from the Nude: man seated on the ground (*H.* 221) 1

102 J. Ruysdael. Le Petit Pont (*B.* 1); and Les Deux Paysans et leur chien (*B.* 2); The Sleigh, by P. Bout; and others by Both, Nolpe, and other engravers

103 A. Van de Velde. The Cow and two Sheep (*B.* 11); The Ox and Three Sheep (*B.* 12), *from the Esdaile collection*; The Two Cows at the foot of a tree (*B.* 13); and two others; and other subjects of Animals by P. Potter, D. Stoop, and Van Os

104 A. H. Vboom. Le Hameau (*B.* 1), and La Pièce d'Eau (*B.* 2), the only two engravings by the artist; and Landscapes by H. Naiwjncx (*B.* 1–8) 10

105 A. Waterloo. Landscapes (*B.* 107–112), the set of six; and six others 12

106 R. Zeeman. Shipping Subjects (*B.* 31–38), *first state*, the set of eight; and three others; and another, by L. Bakhuizen 12

107 Landscapes and other subjects, by J. Cats, Weirotter, De Boisseux, and others

108 C. Bega. La Mère au cabaret; La Mère et son Mari, and other subjects; and others by Dietricy, Bary, G. F. Schmidt, etc.

109 F. E. Weirotter. A Collection of One Hundred and Five Engravings, *mounted in an album* 1 *vol.*

W. HOLLAR.

110 Costumes of Women, a set of twenty-six, *mounted in an old album* 1 *vol.*

111 Costumes of Women 13

112 The Four Seasons 4

113 A Negro's Head, *in two states* 2

114 Diversae Insectorum Aligerorum, a set of eight 8

115 The same, five plates only of the set 5

116 Muscarum, Scarabeorum, Vermiumquae, etc., a set of twelve 12

117 The Mole, Butterflies, Birds, etc. 12

118 The Muffs 1

119 Amœnissimae Aliquot Locorum in diversis Provinciis, a set of twenty-four 24

120 Landscapes, after J. Van Artois 9

121	Views in Germany, *some in proof state*	20	
122	The Ferry; and another, after Breughel; and another, after D. Teniers	3	
123	Views of Antwerp, Dordrecht, Château de Monjardin, etc., after Breughel, Peeters, Diepenbeck, and others	12	
124	St. George's Chapel, Windsor; Liége; etc.	10	
125	Views of Westminster; London from Arundel House; etc.	8	
126	Views on the New River	4	
127	St. George's Chapel, Windsor, three Views of the Interior, *proofs before inscription*	3	
128	London before and after the Great Fire; A Map of Ground Plot of the Citty of London; and two other Views of London	4	
129	Greenwich, the long view on two sheets	1	
130	Antwerp Cathedral	1	
131	The Chalice, after Mantegna	1	
132	Mary, Queen of Scots, and other Portraits; and Maria Infanta of Spain, by S. Pass		

133	Reproductions by Armand Durand and others, of Works of Rembrandt, Claude le Lorraine, P. Potter, etc.	26	
134	John Breughel (*Dutuit*, 1), *fifth state*; and Peter Breughel (*D.* 2), *fifth state*	2	
135	Theodore Van Loon, by P. Du Pont (*D.* 74), *second state, rare*; and Deodatus Del Mont, by L. Vorsterman (*D.* 85), *fourth state*, both after Vandyck	2	
136	Cornelius Van der Geest, by P. Pontius (*D.* 54), *third state*; Antoine Triest, by De Jode (*D.* 22), *fourth state, rare*; and Inigo Jones, by R. Van Voerst (*D.* 79), *second state*, all after Vandyck	3	

MEZZOTINTS.

By D. LUCAS after J. CONSTABLE.

137	Spring, *finished proof*	1	
138	Noon, *engraver's proof*	1	
139	River Stour, Suffolk	1	

140 SUMMER MORNING, *early trial proof*, with figure of a man and single cow, and before the plough, and flight of birds 1

144 SUMMER MORNING, *trial proof*, with figure of a milkmaid, looking to right, and bars added to the plough 1

142 A HEATH, *trial proof* 1

143 A DELL, HELMINGHAM PARK, SUFFOLK, *early trial proof, inscribed at bottom left corner of margin: "Myself printed, May 27, 1820"* 1

144 Yarmouth, Norfolk 1

145 A Sea Beach, *trial proof in the finished state* 1

146 OLD SARUM, *trial proof, worked on slightly with pencil and white chalk*; before the staff over the shepherd's shoulder 1

147 Old Sarum; and Summer Evening 2

148 A SUMMERLAND, *proof in the finished state* 1

149 Stoke by Neyland, Suffolk, *open-letter proof* 1

150 Weymouth Bay, Dorsetshire, *open-letter proof* 1

151 The Glebe Farm, *open-letter proof* 1

152 Stonehenge, *proof before letters* 1

153 A Cottage in a Cornfield, *proof before letters* 1

154 Hampstead Heath, Harrow in the distance 1

155 FLATFORD MILL, *trial proof, inscribed at bottom to left "9th Pf. . . . D. L."* 1

156 View on the River Stour, *finished proof before letters* 1

157 Hampstead Heath with bathers, *proof before letters* 1

158 SALISBURY, *trial proof, with the rain shower before the rainbow* 1

159 Sunset, and A Landscape, 1839, *proofs before letters* 2

160 Views in America, *proofs before letters* 4

J. M. W. TURNER'S "LIBER STUDIORUM."

161 The Frontispiece, by J. C. Easling (*Robinson*, 1), *third state* 1

162 The Bridge and Cows, by C. Turner (*R.* 2), *engraver's proof* 1

163 Flint Castle: vessels unloading, by C. Turner (*R.* 4), *second state* 1

164 The Straw-Yard, by C. Turner (*R.* 7), *second state* 1

Rimell	165	Mt. St. Gothard, by C. Turner (*R.* 9), *second state*	1	1	1
Heatyard	166	Ships in a Breeze, by C. Turner (*R.* 10), *second state*	1		10
Rimell	167	Holy Island Cathedral, by C. Turner (*R.* 11), *second state*	1		10
Heatyard	168	The 5th Plague of Egypt, by C. Turner (*R.* 16), *second state*; and The Hindoo Worshipper, by R. Dunkarton (*R.* 23), *third state*	2	1	6
do	169	Hind Head Hill, by Dunkarton (*R.* 25), *third state*	1	1	2
Cummery	170	London, from Greenwich, by C. Turner (*R.* 26), *second state*	1	2	2
Rimell	171	Near Blair Athol, Scotland, by W. Say (*R.* 30), *first state*	1	11	·
Reader	172	Mildmay Sea Piece, by W. Annis and J. C. Easling (*R.* 40), *third state*	1		16
Heatyard	173	The Bridge and Goats, by F. C. Lewis (*R.* 43), *second state*	1	2	·
Dunthorne	174	CALM, by J. M. W. Turner (*R.* 44), *engraver's proof*	1	13	·
Hadock &B	175	Peat Bog, Scotland, by G. Clint (*R.* 45), *fourth state*	1	1	6
Heatyard	176	River Wye, by W. Annis (*R.* 48), *second state*	1	1	4
Reader	177	Chain of Alps from Grenoble to Chamberi (*R.* 49), *third state*	1		12
Dunthorne	178	SOLWAY MOSS, by T. Lupton (*R.* 52), *engraver's proof*	1	10	10
do	179	SOURCE OF THE ARVERON (*R.* 60), *engraver's proof*	1	13	·
Rimell	180	Isis, by W. Say (*R.* 68), *fourth state*; and Coast of Yorkshire near Whitby (*R.* 24), *cut close*	2	1	·
Heatyard	181	Ben Arthur, Scotland (*R.* 69), *third state*	1	2	4
Rimell	182	Interior of a Church, by J. M. W. Turner (*R.* 70), *fourth state*; and Christ and the Woman of Samaria, by S. W. Reynolds (*R.* 71), *third state*	2	1	10
Dunthorne	183	DUMBARTON ROCK, by T. Lupton (*R.* 75), *engraver's proof*	1	15	·
Cummery	184	The Stork and the Aqueduct (*R.* 83), *the etching and the mezzotint, late impressions*	2		5
Arthur	185	Apuleia in Search of Apuleius, by W. Say, *modern impression*; and Procris and Cephalus, by T. Lupton	2		6

£ 809. 10. —

SECOND DAY'S SALE.

The Property of the late Edward Barrett, Esq.

Continued.

J. M. W. TURNER (AFTER).

LOT

186 Cooke's Views in Sussex: Battle Abbey; Brightling Observatory, *in two states*; Vale of Ashburnham; Pevensey Bay, *in two states*; and Vale of Heathfield, *in two states, all proofs on india paper* 8

187 Cooke's Picturesque Views of the Southern Coast of England, *thirty plates of the set of forty-one, mostly in proof state*; and a duplicate of Dover 31

188 Stonehenge, Bolton Abbey, Carnarvon Castle, Cowes, Oakhampton, Yarmouth, and other views, by Goodall, R. Wallis, J. T. Willmore, etc., *proofs on india paper, mostly before letters*

189 Brighton, Rivaulx Abbey, Windsor, and other Views, by Wallis, Willmore, Goodall, and others, *mostly in proof state*; and Portrait of J. M. W. Turner, after J. T. Smith 20

190 Oxford, by E. Goodall; and The Old Téméraire, by J. T. Willmore, *proofs on india paper* 2

191 Cologne, by E. Goodall, *proof on india paper*; and The Approach to Venice, by R. Wallis 2

192 Ports of England, by T. Lupton: Scarborough and Portsmouth, *proofs before the title on india paper*; Whitby; Dover; Ramsgate and Sheerness, *open-letter proofs* 6

193 Rivers of England, mezzotints by C. Turner, W. Say, and others, *thirteen of the set of eighteen, nine proofs before letters, and four lettered proofs* 13

194 Eddystone Lighthouse, by T. Lupton, *the large and small plates, proofs*; and Colebrook Dale, by F. C. Lewis 3

195 Leith Harbour, by G. Cooke, after Callcott; Carnarvon Castle, by W. B. Cooke, after Girtin, and other views; and a small mezzotint of The Three Trees, after Rembrandt and Rotterdam, by G. Cooke, after Callcott, *framed* 12

DRAWINGS.

196 Our Giant Causeway, by Sir John Tenniel, 1894, *pencil drawing, with copy of "Punch" in which the reproduction appeared* 2

197 A Family Group, by A. Skirving, 1792 ; a Portrait of a Man, by T. Heaphy, 1808 ; and two others of Ducks and Cattle, by R. Hills, *in sepia and pencil* 4

198 Sketches in pen and pencil of Mountain Ranges and Lake Scenery at Windermere and other parts of the Lake District, with notes marked on the drawings, by Turner 6

199 Leda, by P. Del Vega; and A Classical Subject, by Strozzi, *pen and wash drawings* 2

200 Landscape, by W. Hollar, *pen and wash drawing* 1

ENGRAVINGS.

FRAMED.

201 Scene from The Tempest, *proof*; The Village Festival, by J. Collyer, after D. Teniers, *proof*; Le Concert, by L. Prevost, after A. de St. Aubin, *late impression* ; Portraits of Actors, etc.

202 Resurrection of a Pious Family and The Spirit of a Child arrived in the Presence of the Almighty, by F. Bartolozzi, after W. Peters; and three tickets, by F. Bartolozzi, *five engravings in three frames* 3

203 The Power of Love, by F. Bartolozzi, after Cipriani, *printed in colours* 1

204 Martha Gunn, by W. Nutter, after J. Russell 1

205 Marton, by N. Ponce, after Baudouin 1

206 The Water-Cress Girl, by J. R. Smith, after Zoffany 1

207 Boy with a kitten, by H. Meyer, after W. Owen, *proof* 1

208 The Fruit Piece, and The Flower Piece, by R. Earlom, after J. Van Huysum, *a pair* 2

209 The Porter and Hare, by R. Earlom, after Zoffany, *proof* 1

210 Interior with two women and child in cradle, by J. McArdell, after Rembrandt, *proof before letters* 1

211 The Man with a knife, by R. Houston, after Rembrandt, *proof* 1

212 AN EXPERIMENT WITH THE AIR PUMP, by V. Green, after J. Wright, *proof* 1

213 THE FALCONER, by S. W. Reynolds, after J. Northcote, *fine* 1

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214 The Milkmaid and Cowherd, by J. R. Smith 1

215 THE SHEPHERDS, by W. Ward 1

216 THE FARMER'S STABLE, by W. Ward 1

217 FEEDING THE PIGS, by J. R. Smith 1

218 INSIDE OF A COUNTRY ALE HOUSE, by W. Ward 1

219 TRAVELLERS, and COTTAGERS, by W. Ward, a pair 2

DRAWINGS.

FRAMED.

220 Loggia of the Palazzo Belvedere, Naples, by C. J. Mathews, 1824; Edmund Kean as Richard III, by Miss Salter; and A Landscape, *in water-colours* 3

221 Three empty Portfolios, and a large Portfolio, on stand 4

222 A mahogany Portfolio Stand 1

Other Properties.

IN THE PORTFOLIO.

223 Combat entre Don Quichotte et le Biscaien, by Jazet, after Martinet, *aquatint, printed in colours* 1

224 NURSE AND CHILDREN IN THE FIELDS, by G. Keating, after G. Morland 1

225 THE FORTUNE TELLER, by J. K. Sherwin, after Sir J. Reynolds, *printed in colours, slightly cut into at top* 1

226 The Crystal Palace, by G. Baxter; and Queen Victoria, Prince Albert and the Royal Family at Osborne, by Le Blond, *oil colour prints* 4

227 Costume of Paris, by and after J. J. Chalon, *coloured lithographs, in original wrappers* 6

228 Mrs. Stratton, by C. Turner, after Sir T. Lawrence, *proof before the title* 1

229 Boydell's Shakespeare Gallery: The Set of Ninety-six Plates; Portraits of George III and Queen Charlotte, *title-pages and letterpress, in two parts, unbound*

230 English Landscape, by D. Lucas, after J. Constable, twenty-two mezzotints, *in original binding; a presentation copy from Constable to Miss M. A. Barnett, with the painter's autograph on title-page* 1 *vol.*

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232 Venus attired by the Graces, by F. Bartolozzi, after A. Kauffman, *proof with the title in open letters, printed in red* 1

233 Two Boys in a Garden, by J. Beauvarlet, after J. B. Drouais, *proof before letters* 1

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235 An Interior, by A. Romanet, after Fragonard, *proof* 1

236 Le Verrou, after Fragonard, *proof* 1

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